



The Pacifica Paper

WPFW 89.3 FM

MAY 1979



A TRIBUTE TO STERLING BROWN

STERLING BROWN



Southern Road is a Black Classic. Yet it is known only to a relatively few Blacks. It is a work by a great artist and educator at the prime of his life; and though it does not contain all of his best poetry, it contains a significant portion of it. At the same time it suggests some of the kinds of syntheses of apparently disparate elements, some of the resolutions of "contradictions" in the Black experience which, in this writer's opinion, are too important to be forgotten or overlooked. Let us then, albeit in fragmentary fashion, consider this work and something of its present relevance.

SOUTHERN ROAD, incorporates the ethos of the Black experience as revealed in the blues and the blues life style and an understanding of that style is essential to an understanding of ourselves, our spiritual history and our potential. That style is characterized by a head-on confrontation with the harshness, the cruelty, the bitterness of life, with the condition of despair and degradation. Out of that confrontation an affirmation is made, often, but not necessarily, in sexual terms; and through penetrating insight, through wit, through honesty, one realizes that the contradictions of life can be resolved, or at least held in creative suspension.....

ROY LEWIS

Sterling Brown closes all formal reading of his poetry with "Strong Men", which he projects with masterly skill. This poem compressed much of what he admires in the lives of the people into a powerful statement of the history of Black folk in America. It also synthesizes two important influences upon his philosophy and craft—the folk tradition of the American Black man and the tradition of the common man theme in American literature as expressed by Walt Whitman, Mark Twain, Carl Sandburg and Robert Frost. The lietmotif is from Sandburg, the framework too owes something to him. But the substance and the explorations derive from the rich "mulch", as Sterling Brown calls it, of the Black folk culture. And the stubbornness, the will to live, the patience, the nobility of character, the promise of the race are all there, in powerful counterpoint to Sandburg's motif. It picks up the theme and amplifies it, in Black terms. The development is "musical". And, of course, the musical referents are Black. They are from the spirituals, the work songs, and the popular songs. It is a fine rhetorical statement suffused by song....

One sees in the pattern of this work the impress of a complex but unified sensibility, which comprises the scholar, the teacher, the raconteur and the poet, one who is drawn basically to people—not to landscape—one who is drawn to strength though aware of weakness. SOUTHERN ROAD indeed, is at once a highly personal work and a portrait gallery of a generation and a class. Class conflict is here subsumed in caste conflict, but the poet who knows the blues, of course, knows this as well as anyone else. What he brings out instead is the essential heroism of a maligned and oppressed people. What he demonstrates both in the organization of SOUTHERN ROAD and, indeed, in the pattern of his own life (since so many of his portraits are strongly modelled on real-life persons that he knew)—is that the process of unification begins on a one-to-one basis, that it begins, really, with self and moves onward by sympathy and identification and love.

To sum up, the contemporary relevance of SOUTHERN ROAD lies not only in its virtuous technique and its faithful renderings of Black life but in its point of view, its blues perspective which in this case is best expressed by the anonymous line: "I got the blues but I'm too damn mean to cry"

If one substituted for mean the word "bad" as is currently used then one can easily see that Sterling Brown really had it together almost fifty years ago.

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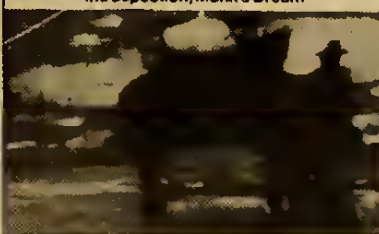
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SUNDAY

May 6 ANTI-NUCLEAR ENERGY MARCH
Live broadcast from D.C.

A.M.

6:00 G-STRINGS - Tom Cole presents music with which to greet the new day. G-STRINGS features the guitar in its many shades and sounds.

10:30 R & B REVIEW - Alan Lee brings back the oldies.

P.M.

12:00 A WOMAN'S STORY

1:00 MASILON - Music for Spanish speaking Americans plus news and interviews, poetry and literature. The rhythms of cumbias, tangos, boleros and guaguancos will spice up your Sunday afternoon...so turn up your radio, kick off your shoes and dance. With Betty Oiaz, Juanita Guerra, J. Letelier and Santana.

5:00 WPFW HAS FILM FOR ALL - tune in!

On Black Film - with Tony Gittens of the Black Film Institute.
May 6 and 20

Talkin' Pictures-May 13 and 17

5:30 GARFIELD STREET - Discussions and interviews by people in the world of literary arts from the writer to the publisher and printer.

6:00 THE JAZZ BAND BALL - With the Potomac River Jazz Club.

7:30 IN DEFENSE OF THE BLUE - A.B. Spellman critiques new releases and other chord changes.
May 6 and 20

OR

"I THOUGHT I HEARD BUDDY BOLOEN SAY..."
Royal Stokes will explore the recorded history of jazz; tune in for interviews with musicians, critics and guest collectors; hear book reviews and updates of local jazz events.
May 13 and 27

10:00 SCIENCE FICTION THEATRE

11:00 SPONTANEOUS SIMPLICITY - Brian Booth hosts an eclectic bag of jazz ranging from traditional-mainstream to avante-garde and fusion.
May 13 - RED GARLAND

2:30 - MORNING CHANGES - with Janice Wood.

MONDAY

A.M.

7:30 TOAST AND JAM - Sigidi brings you music and conversation.

May 14 - SIDNEY BECHET

10:30 I WISH I MAY, I WISH I MIGHT - Radio programming for children from the O.C. Public Schools.

11:00 MORNING REAOINGS - Selected literary works read by the WPFW Repertory Theatre.

P.M.

12:00 NOONTIME NOTES - Music.

1:00 SENIOR CITIZEN INFORMATION SERVICE

1:15 LIVING FOR THE CITY - Behind the scenes look at personalities that affect O.C. citizens.

2:00 FROM THE PACIFICA ARCHIVES - To Be Announced.

May 7 - ASIAN AMERICAN HERITAGE

3:00 JAZZ IN THE AFTERNOON

GREEN OOLPHIN STREET - Lillian Green, a native Washingtonian (who owned a jazz club) plays music from the 40's, 50's and 60's.

May 7 - PAUL QUINCHETTE, saxaphonist

7:00 PACIFICA EVENING NEWS - A round-up of national and international trends and events, compiled with the help of listeners, WPFW volunteers, interviews and the Pacifica News Bureau, in addition to our own correspondents.

7:30 LISTENING POST - Speeches and panel discussions, interviews and conversations with some of the many interesting personalities, who live in or visit our city.

8:30 PACIFICA ARCHIVES

May 7 - Gold Mt. D.C. presents programming celebrating Asian American heritage week.

9:30 REPORT TO THE LISTENER - This is your chance to find out what's going on at your radio station. The finances, the problems and the dreams...you are a part of it all if you pick up the phone and talk to the station manager.

May 7 and 21

OR

BALTIMORE TATTLER - Discussions of issues that effect the Baltimore community with political and social activists. Hosted by Kyle Bailey, Angela Shepherd and Walter La Mar.

May 14 and 28

10:00 BLUE MONDAY - Dedicated to the perpetuation of the Blues in its many historical, cultural and geographical shades and varieties. With Bill Barlow.

12:30 NORTHERN LIGHTS - A unique blend of contemporary jazz styles with classical, international, and experimental flavors. Try a taste! Hosted by Joe Pastori.

3:00 NIGHTOWL - Gene Johnson has stimulating music and conversation to keep you awake.

TUESDAY

May 1-HAPPY BIRTHDAY STERLING BROWN

6:30 NIGHTOWL - Jazz to keep you going.

7:30 COLORS - a potpourri of music and talk with Lorne Cress.

May 1-Askia Muhammed talks with friends and former students about their recollections of Sterling Brown as teacher and writer.

Ed Love hosts a musical tribute to Sterling Brown.

May 8-KEITH JARRETT at the Kolon concert.

10:30 I WISH I MAY, I WISH I MIGHT

11:00 MORNING REAOING

May 1-Ethelbert Miller (poet) reads Bob O'Malley on Sterling Brown.

Stephen Henderson, director of the Afro-American Institute at Howard University, reads an essay on Sterling Brown.

P.M.

12:00 NOONTIME NOTES - Current directions in Jazz: music, commentary and guests.

1:00 FROM THE PACIFICA ARCHIVES - To Be Announced

May 1-STERLING BROWN talks about jazz and its importance; a recorded interview.

May 8-MARIAN McPARTLAND talks to MARY LOU WILLIAMS- two jazz pianists exchange ideas about music.

ASIAN AMERICAN HERITAGE SPECIAL

3:00 JAZZ IN THE AFTERNOON

OUT OF THE AFTERNOON- host Art Cronwell.

May 1-The former student of Sterling Brown offers musical tribute.

7:00 PACIFICA EVENING NEWS

7:30 AFRICAN ROOTS-The interrelationship between the social, economic and political policies of Africa and The U.S.; do you know the effect they have on each other? and on your life? Tune in; find out!!!
May 1, 15, 29

OR

AFRO-CENTRIC - Professor Ron Walters discusses issues of African American Relations.

May 8, 22

8:30 SOPHIE'S PARLOR - featuring women in all the genres of music; in all aspects of our culture.

May 8-MARY LOU WILLIAMS BIRTHDAY SPECIAL.

10:00 THE POET AND THE POEM

May 1-Our day-long tribute to poet and scholar Sterling Brown concludes with his interview by Grace Cavalieri, former Drama and Literature director at WPFW.

May 8-ASIAN AMERICAN HERITAGE SPECIAL

11:00 SCATTERED PIECES OF THE ACTION - Poet Gaston Neal explores poetry, jazz and political thought. Features include: the sex link, interviews from all segments of the cultural community and. jazz, jazz, jazz!
May 8, 22

OR

LAWSON'S LIBRARY - Programmed music for various moods and different concepts: to please your mind and your ear.

May 1, 15, 29

A.M.

2:30 NIGHTOWL - Chips Bayen and Larry O'Wayne. Warning: this program may cause tardiness for work due to lack of sleep.

7:30 HOMECOOKIN' - Ed Love serves up a soulful buffet of stimulating and relevant sounds.

May 16-BETTY CARTER interview.

10:30 I WISH I MAY, I WISH I MIGHT

11:00 MORNING READING

P.M.

12:00 NOONTIME NOTES - Music and interviews with Freddie Waits

May 2-JOE HENOERSON/FREDDIE WAITS BIRTHDAY SPECIAL.

1:00 FROM THE PACIFICA ARCHIVES - To Be Announced

3:00 JAZZ IN THE AFTERNOON

STRAIGHT, NO CHASER - Join Deborah Gardner with Jazz for the music lover.

May 2-RICHARD GROOVE HOLMES

May 16-JOE GORDON

7:00 PACIFICA EVENING NEWS

7:30 SONG OF INOIA

May 2, 16, 30

OR

PUENTES - Lively interviews and call-ins on controversial topics affecting the diverse segments of the Latino, Black and White communities.
May 9, 23

8:30 SUTTON PLACE - With Ron Sutton.

10:00 FRIENOS - By, for and about gay people.

11:00 GIANT STEPS - Ken Steiner hosts a jazz program

A.M.

2:30 WPFW will sign-off the air for equipment tests. Programming will be resumed at 7:30 A.M.

THURSDAY

A.M.

7:30 AT THE RISK - David Selvin talks, interviews, plays music. Whatever else, it's your risk.

10:30 I WISH I MAY, I WISH I MIGHT

11:00 MORNING REAOING

P.M.

12:00 QIAL-A-POEM - Call in your latest poetic creation: 783-3104.

1:00 FROM THE PACIFICA ARCHIVES - To Be Announced.

May 10-ASIAN AMERICAN HERITAGE

3:00 THE FLATTEO FIFTH - Music by request, with Sigidi Braudy. The request line is open this afternoon, so dial (202) 783-3104 or write Sigidi c/o WPFW, 700 H St. NW, Wash., DC 20001.

May 31-LEWIS HAYES and AL "tootie" Heath

7:00 PACIFICA EVENING NEWS

- 7:30 **THEM AND US** - THEM AND US is a live call-in show on labor issues and matters of concern to working people from the viewpoint of the rank and file. Hosted by Carmen Delle Donne and Karen Boyd. Join us, won't you?
- 8:30 **SUCCOTASH** - A delicious blend of jazz with a taste of the unexpected. You've got the mood, SUCCOTASH has the nourishment.
- May 3-JOHN LEWIS
May 24-ARCHIE SHEPP
- 10:00 **INSIDE/OUTSIDE** - Will identify and present the interests of people in prison. The program will also deal with issues concerning prisoners welfare. Be sure to tune in.
- May 3-VICTIMS OF CRIME-call in discussion on how crime has affected the victim, and how people feel about retribution versus revenge. Also VETERANS IN THE CRIMINAL INJUSTICE SYSTEM.
- May 10-WRITERS IN PRISON (pt. I) Also IN YOUR DEFENSE
- May 17- WRITERS IN PRISON-(pt. II) Also WOMEN IN PRISON
- May 24-POETS IN PRISON
- 11:00 **SHAVED FACE** - Designed to release all your frustrations. Wayne Middleton invites you to kick up your heels, throw back your head and be prepared to get nicked by Cosby, Tomlin, Pryor, Carlin and more. Sensitive language used.
- A.M.
- 2:30 **THE LEAKE BROTHERS JAZZ SHOW** - Playing the Kool sounds of Be-Bop, mainstream and contemporary jazz. Atotally unique experience.
- May 17-JACKIE McLEAN. DEWEY RED-MAN

FRIDAY

- May 18- TRIBUTE TO MALCOLM X and LORRAINE HANSBERRY
- May 25-MILES DAVIS - 24 HOURS

A.M.

- 7:30 **AT THE RISK.**
- 10:00 **TALKING PAPERS** - Reading of newspaper editorials and articles from around the globe.
- 10:30 **I WISH I MAY, I WISH I MIGHT.**
- 11:00 **MORNING READING.**
- P.M.
- 12:00 **NDDNTIME NOTES** - Music.
- 1:00 **FROM THE PACIFICA ARCHIVES** - To Be Announced.
- May 11-ASIAN AMERICAN HERITAGE
- 3:00 **BERIMBAU** - Music from Brazil, with Willie Brown and Sigidi Braudy.
- 7:00 **PACIFICA EVENING NEWS**
- 7:30 **GOLD MOUNTAIN** - The only Asian-American show east of the Mississippi.
- May 4, 8
DR
- PROJECT B.A.I.T.** - news of the Black community in a prospective you don't get anywhere else. Hear issues and events from the people who are making them. We invite your comments and suggestions.
- May 11, 25
OR
LISTENING POST.
- 8:30 **CONCERTS** - with Gene Miller.
- 10:00 **LOTUS** - With Jim McDonald and all the music that's fit to play.
- May 4-RON CARTER
- 1:30 - **THE SOUND MIRROR** - with Herb Taylor...for the ears that dare to hear...
- 5:30 **NIGHTSTORIES** - For those who are still awake or just getting up, WPFW brings you mystery and horror tales to sharpen your mind. Hosted by Bill Reed

SATURDAY

May 5-ANTI-NUCLEAR ENERGY TEACH-IN
A.M.

- 7:30 **I WISH I MAY, I WISH I MIGHT.**
- 9:00 **CAN YOU IMAGINE** - Children's radio with Joyce Hill.
- 10:00 **MUSICAL INTERLUDE.**
- 10:30 **WEEKEND FOCUS.**
- 11:00 **SPACE WARP.**
- 11:30 **HOODIE BLUES** - Bill Harris, renowned jazz guitarist, sings and plays the Blues.
- P.M.
- 2:00 **CARRIBEANA** - Tune in to one of the most amazing radio programs in Washington. Von Martin, Humphrey Regis and Rocky Preston bring you music, stories and news of the Carribean.
- 6:00 **AFRICAN ROOTS** - The only program which provides you with music from the African Continent. Join James Garlington, Jacquie Peters, Godwin Oye-wole, and Cheikh Soumare. They will musically take you to your African roots.
- May 19-AFRICAN LIBERATION DAY
- 8:30 **SURVIVAL CLEARINGHOUSE FOR THE ARTS** - Elaine Heffernan and Naomi Eftis discuss survival strategies for artists with regular guests from Cultural Resources, Center for Community Change, The National Endowment for the Arts and Cultural Alliance of Greater Washington; and interviews with local artists.
- 9:00 **EXPRESSIONS** - Literary and theatre folk visit our studios weekly to discuss trends and directions within the performing and publishing world.
- 10:00 **BRIGHT MOMENTS** - With the "communicator" for the finest in sounds, with surprise guests and surprises.
- May 19-SONNY FORTUNE
- 1:30 **JAZZIN'** - Join J. Brian Lindsay and his guests for contests, specials and surprises featuring the nicest sound around.

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TYRONNE WALKER: dr.

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JAY CLAYTON: vcl, voice
GENE ADLER: p, el, p.
FRANK CLAYTON: b.
ABU SHARIF: indigenous dr.

NEW RELEASE



JAKI BYARD

BIG BANDS

BY KEN STEINER

Do big bands spark an image of an era gone by? Are they like the thirties, depression time and the golden age of radio? Big bands are not dinosaurs. Their vitality was boldly highlighted last summer in New York, when Sam Rivers and David Murray led big bands. That same week Sun Ra offered a tribute to Fletcher Henderson, the man who is credited with developing the modern big bands. Last February, the Sho' Nuff Orchestra led by Lester Bowie demonstrated the potential of 58 musicians playing together. The time and spirit for a revival in big bands is here.

Big bands will be the subject of "Giant Steps" on Wednesday May 30, at 11:00 PM. The music of Fletcher Henderson, Duke Ellington, Count Basie, Dizzy Gillespie, John Coltrane, Sun Ra and others will be featured. Hopefully, there will be a visit to the show by Jaki Byard. His own big band, The Apollo Stompers will be in Washington and Baltimore.

"Big bands are part of our heritage, part of our sound," says Jaki. "I've been leading a big band in Boston for the past 2-3 years, mostly of students at the New England

Conservatory, where I teach. Since I'm living here (in New York), I figured why not try it here, keep it alive." So he put together the New York edition of the Stompers, a 20 piece blend of veterans and younger players. This is the band that will be in Balto/Wash. It also features three singers and a tap dancer, "synonymous with what jazz is about". Jaki's feeling for the tradition is shown through his arrangements of standards such as "Green Dolphin Street" and "God Bless the Child", a couple of pop tunes and his own compositions. "We feature mostly ensemble work, with lots of improvisation, almost like Duke Ellington, plus bebop and the modern thing."

Jaki's Byard's highly personal style of piano playing that combines the forms and attitudes of jazz piano from Scott Joplin through Cecil Taylor has been established for a couple of decades. That such a talent is finally getting a chance to realize his dream of leading a big band might be another symbol of the resurgence of big bands. "It's the essence of the sound."

UTOPIA'S POETRY

A WORKERS DREAM

I see a bright future for posterity
No more forced thrift, nor austerity.
No more depressing recessions,
An end to recessing depressions.

There shall be no masters, nor slaves,
Each will have the things one craves.
Everything needed will be aplenty,
Life will be liveable and lengthy.

All as one shall produce for one and all,
There shall be no rich, nor poor,
non to crawl.

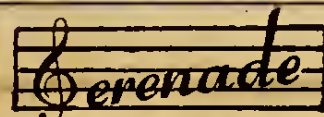
Production will be for use not for profit,
The right to good living no one
shall forfeit.

However, Utopia is quite remote:
The worker, as yet, is still the scapegoat.
Crises find families in fearful need,
Forlornly wishing the depression to recede.

It seems Utopia will not materialize
As long as heartlessness is on the rise.
No respect for different color or creed
Is causing strife, bigotry, greed.

Surely minds that created bombs
for destruction,
Can humane-ly devise means
for production.

by Joseph Alpert



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LORRAINE HANSBERRY

Lorraine Hansberry was born in May, 1930. She only lived thirty-five years. But in that short time she left an indelible mark on the literary world: as an author and as a Black woman. Her play, *A Raisin In The Sun*, recieved the New York Drama Critics' Award for the best American play of 1958-59. The performance of *Raisin* on Broadway marked two firsts: the first play written by a Black woman staged on Broadway, and the first time a Black director had worked on Broadway since 1907!

To Be Young, Gifted and Black is a compilation (done after her death) of her personal notes, unpublished works and parts of published writings. It opened on Broadway in November of 1969.

Ms. Hansberry's activities went beyond the written word. Her concern and sensitivity led her to become active in the Association of Artists for Freedom and the Harlem Writers Guild. Tune in on May 18 and learn more about this creative human being.



GOLD MOUNTAIN

GOLD MOUNTAIN, D.C. is WPFW's program by and about Asian Americans, and is the only such program east of the Rockies. You may wonder where we got the name Gold Mountain. It was the name the earliest Asian innigrants gave America. These immigrants were Chinese who journeyed to California during the gold rush days. Like the 49er's, they left their homes in pursuit of gold and adventure.

The Chinese found that gold mountain was a land of white men who thought the wealth and beauty of America was for white men only. They made it clear, through beatings and lynchings, that the riches of this country were not for those "almond-eyed heathens" who wore funny looking clothes and pigtails and ate strange-looking food. The Chinese were thus relegated to the dirty clothes and the kitchens of the 49er's, and their dreams of returning home with a piece of the gold mountain evaporated as they labored over menial tasks.

In the 1860's, the industrial robber barons decided that chinamen could do the dirty, dangerous jobs that white men refused to do at a fraction of the cost. The immigrants found that their lives would be little better than slavery. Concern for the lives of Chinese workers who built the transcontinental railroad was insignificant. Chinese were considered yellow-skinned heathens, mere beasts of burden. Even a horse or cow was considered more valuable, for a chinaman could be replaced at less cost. Toiling in the hot desert sun and in mountain snows, thousands of Chinese carved out the bed and laid the track of the transcontinental railroad. A great many died. A Chinese worker's chances of survival were so bad that he was said to have, "Not a Chinaman's Chance."

Immigrants from other Asian countries came to America seeking their own version of the gold mountain. They too shared the same fate as the Chinese, becoming victims of racism and economic oppression. Laws made it illegal for Asian Americans to testify against whites in court, to own land, and to intermarry with whites. During World War II, over 100,000 Asian Americans were put in concentration camps. Their crime was that they looked like the enemy; and for this, they were denied freedom.

Few people know Chinese-American history because America has chosen to bury the truth of our past. Instead of truth, there is a hodgepodge of myth and stereotype. They say Chinese are sneaky and inscrutable. They say Chinese are mysterious and exotic. Community activities...why, that means the annual new year's day parade, replete with dragons and firecrackers. They say Chinese are the model minority - except for gang warfare between underworld tongs.

Hopefully, GOLD MOUNTAIN, D.C. will challenge some of those myths and stereotypes so that you can learn more about who we are - from our point of view. GOLD MOUNTAIN, D.C. airs the first Friday of each month at 7:30 PM.

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OUR SHINING BLACK PRINCE

MALCOLM

X

STRONG MEN

They dragged you from homeland,
They chained you in coffles,
They huddled you spoon-fashion in filthy hatches,
They sold you to give a few gentlemen ease.

They broke you in like oxen,
They scourged you,
They branded you,
They made your women breeders,
They swelled your numbers with bastards.....
They taught you the religion they disgraced.

You sang:
Keep a-inchin' along
Lak a po' inch worm....

You sang:
Bye and bye
I'm gonna lay down dis heaby load...

You sang:
Walk togedder, chillen,
Dontcha git weary...

'The strong men keep a-comin' on
The strong men git stronger.

They point with pride to the roads you built for them,
They ride in comfort over the rails you laid for them.
They put hammers in your hands
And said-Drive so much before sundown.

You sang:
Ain't no hammah
In dis lan',
Strikes lak mine, bebbly,
Strikes lak mine.

They cooped you in their kitchens,
They penned you in their factories,
They gave you the jobs that they were too good for,
They tried to guarantee happiness to themselves
By shunting dirt and misery to you.

You sang:
Me an' muh baby gonna shine, shine
Me an' muh baby gonna shine.
The strong men keep a-comin' on
The strong men git stronger....

They bought off some of your lenders
You stumbled, as blind men will.....
They coaxed you, unwontedly soft-voiced....
You followed a way.
Then laughed as usual.
They heard the laugh and wondered;
Uncomfortable;
Unadmitting a deeper terror...
The strong men keep a-comin' on
Gittin' stronger.....

What, from the slums
Where they have hemmed you,
What, from the tiny huts
They could not keep from you-
What reaches them
Making them ill at ease, fearful?
Today they shout prohibition at you
"Thou shalt not this"
"Thou shalt not that"
"Reserved for whites only"
You laugh.

One thing they cannot prohibit-
The strong men...coming on
The strong men gittin' stronger.
Strong men....
Stronger....

STERLING BROWN

Here - at this final hour, in this quiet place - Harlem has come to bid farewell to one of its brightest hopes - extinguished now and gone from us forever.

For Harlem is where he worked and where he struggled and fought - his home of homes, where his heart was, and where his people are - and it is, therefore, most fitting that we meet once again - in Harlem - to share these last moments with him.

For Harlem has ever been gracious to those who have loved her, have fought for her, and have defended her honor even to the death. It is not in the memory of man that this beleaguered, unfortunate but nonetheless proud community has found a braver, more gallant young champion than this Afro-American who lies before us - unconquered still.

I say the word again, as he would want me to: Afro-American - Afro-american Malcolm, who was a master, was most meticulous in his use of words. Nobody knew better than he the power words have over the minds of men. Malcolm had stopped being "Negro" years ago.

It had become too small, too puny, too weak a word for him. Malcolm was bigger than that. Malcolm had become an Afro-American and he wanted - so desperately - that we, that all his people would become Afro-Americans too.

There are those who will consider it their duty, as friends of the Negro people, to tell us to revile him, to flee, even from the presence of his memory, to save ourselves by writing him out of the history of our turbulent times.

Many will ask what Harlem finds to honor in this stormy, controversial and bold young captain - and we will smile.

Many will say turn away - away from this man, for he is not a man but a demon, a monster, a subverter and an enemy of the black man - and we will smile.

They will say that he is of hate - a fanatic, a racist-who can only bring evil to the cause for which you struggle!

And we will answer and say unto them: Did you ever talk to Brother Malcolm? Did you ever touch him, or have him smile at you? Did you ever really listen to him? Did he ever do a mean thing? Was he ever himself associated with violence or any public disturbance? For if you did you would know him. And if you knew him you would know why we must honor him: Malcolm was our manhood, our living, our black manhood! This was his meaning to his people. And, in honoring him, we honor the best in ourselves.

Last year, from Africa, he wrote these words to a friend "My journey," he says, "is almost ended, and I have a much broader scope than when I started out, which I believe will add new life and dimension to our struggle for freedom and honor and dignity in the States. I am writing these things so that you will know for a fact the tremendous sympathy and support we have among the African States for our Human Rights struggle. The main thing is that we keep a United Front wherein our most valuable time and energy will not be wasted fighting each other."

However much we may have differed with him - or with each other about him and his value as a man - let his going from us serve only to bring us together, now. Consigning these mortal remains to earth, the common mother of all, secure in the knowledge that what we place in the ground is no more now a man - but a seed - which after the winter of our discontent, will come forth again to meet us. And we will know him then for what he was and is a Prince - our own black shining Prince! - who didn't hesitate to die, because he loved us so.

Eulogy delivered by Ossie Davis at Malcolm X's funeral.

SPECIAL NOTES

MAY 1 - STERLING BROWN BIRTHDAY SPECIAL

MAY 4-11 - ASIAN AMERICAN HERITAGE WEEK

MAY 5 - NEW YORK NUCLEAR ENERGY-TEACH-IN
LIVE COVERAGE

MAY 6 - D.C. ANTI-NUCLEAR ENERGY MARCH
LIVE COVERAGE

MAY 8 - MARY LOU WILLIAMS BIRTHDAY SPECIAL

MAY 18 - MALCOLM X and LORRAINE HANSBERRY
BIRTHDAY PROGRAMS

MAY 19 - AFRICAN LIBERATION DAY PROGRAMMING

MAY 25 - MILES DAVIS DAY



THE DISTRICT OF COLUMBIA

WASHINGTON, D.C. 20001

MARION S. BARRY, JR.
Mayor

STERLING A. BROWN DAY

MAY 1, 1979

BY THE MAYOR OF THE DISTRICT OF COLUMBIA

A PROCLAMATION

WHEREAS, Sterling A. Brown, a native Washingtonian, is widely recognized as an educator, poet, folklorist, critic, and raconteur, and has spent more than forty years of his life epitomizing the struggle for excellence and Black consciousness; and

WHEREAS, Sterling A. Brown is the author of several books, numerous essays, short stories and criticisms, and his writing and criticisms have always been relevant to the Black struggle; and

WHEREAS, Sterling A. Brown distinguished himself nationally and internationally and has exemplified the high caliber of talent that can be found in our community; and

WHEREAS, in distinguishing himself, Sterling A. Brown has honored the Nation's Capital and its people and has demonstrated the rewards of diligence and discipline in developing one's innate abilities; and

WHEREAS, the life of Sterling A. Brown not only inspires the youth of our nation but also exemplifies the hope, promise and fulfillment of the American dream:

NOW, THEREFORE, I, MAYOR OF THE DISTRICT OF COLUMBIA, do hereby proclaim Tuesday, May 1, 1979, as "STERLING A. BROWN DAY" in Washington, D.C., and call on all of the residents of our great city to join with me in honoring Sterling A. Brown in grateful acknowledgement of the exceptionally outstanding contributions which he continues to make to his fellow citizens and to all humanity.



Marion S. Barry, Jr.
MARION BARRY, JR.
MAYOR
DISTRICT OF COLUMBIA

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